FACULTY OF MUSIC UNIVERSITY OF TORONTO

# CHAMBER SINGERS

Doreen Rao, conductor

Saturday, November 9, 1991

at 8 pm

Walter Hall

# PROGRAMME

Doreen Rao, conductor

**Motet I, BWV 225;** **J.S. Bach (1685-1750)**

**Singet dem Herrn ein neues Lied**

Leslie Dala, organ

I
Sing unto the Lord a new song, and his praise in the congregation of saints. Let Israel rejoice in him that made him. Let the children of Zion be joyful in their King. Let them praise his name in the dance; let them sing praises unto him with the timbrel and harp.

II Chorale
As a father is merciful to his little children, so is the Lord to us all, as long as we are obedient and pure. He knows our frailty, God knows we are but dust, as the grass and flower and foliage, falling under the rake. Let but the wind breathe over it and it is gone. Thus man passes away, his end is at hand.

Aria
Oh Lord, continue to care for us, for without thee all our striving comes to nothing. Be then our shield and light, and if our hope does not deceive us, thou shalt continue to be so. Happy is he who, without wavering, puts his trust in thee and thy bounty.

III
Praise the Lord for his mighty acts. Praise him according to his excellent greatness.
Let everything that hath breath praise the Lord. Hallelujah!

**Chichester Psalms** **Leonard Bernstein (1918-1990)**

Goeffrey Sangwine, countertenor
Barbara Hannigin, soprano
Nanette Masson, mezzo soprano
Mark McCallen, tenor
Julia Seager, harp
Christopher Ryan, bass
Craig Hunter, percussion
Leslie Dala, piano

I

Ps. 108, vs. 2: Awake, psaltery and harp:
I will rouse the dawn!

Ps. 100: Make a joyful noise unto the
Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and
not we ourselves.
We are His people and the sheep
of His pasture.
Enter into His gates with
thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless
His name.
For the Lord is good, His mercy
is everlasting,
And His truth endureth to
all generations.

II

Ps. 23: The Lord is my shepherd, I shall
not want.
He maketh me to lie down in
green pastures,
He leadeth me beside the still
waters,
He restoreth my soul,
He leadeth me in the paths of
righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow
of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff

They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou anointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Ps. 2, vs. 1-4:

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His
anointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III

Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

(Enter Portia and Nerissa.)

Portia: ... Music! Hark!

Nerissa: It is your music, of the house.

Portra: Methinks it sounds much sweeter than by day.

Nerissa: Silence bestows that virtue on it,

Portra: How many things by season seasoned are
To their right praise and true perfection!
Peace, ho! The moon sleeps with Endymion.
And would not be awak'd.

**Shakespeare Songs** **William Mathias**
**(b. 1934)**

Leslie Dala, piano

**Under the Greenwood Tree**

*As You Like It*, Act II, V

Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun
And loves to live i' th' sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither!
Here shall he see
No enemy
But winter and rough weather

## Full Fathom Five

Ariel's Song: from *Much Ado About Nothing*

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that doth fade
Both doth suffer a sea-change
Into something rich and strange.
Sea nymphs hourly ring his knell:
(Burthen.) Ding-dong.
Hark! now I hear them - Ding-dong bell.

## Sigh No More, Ladies, Sigh No More!

*The Tempest,* Act I, Scene II

Sigh no more, ladies, sigh no more!
Men were deceivers ever,
One foot in sea, and one on shore;
To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing no moe
Of dumps so dull and heavy!
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.
Heigh-ho, sing heigh-ho, unto the green holly!
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.
Freeze, freeze thou bitter sky,
That dost not bite so nigh
As benefits forgot.
Though thou the waters warp,

Strikes each in each by mutual ordering;
Resembling sire and child and happy mother,
Who, all in one, one pleasing note do sing;
Whose speechless song, being many, seeming one,
Sings this to thee: "Thou single wilt prove none."

*Sonnet XVII*

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimm'd;
But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wand'rest in his shade
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

*Sonnet IX*

Is it for fear to wet a widow's eye
That thou consum'st thyself in single life?
Ah! if thou issueless shalt hap to die,
The world will wail thee like a makeless wife;
The world will be thy widow, and still weep
That thou no form of thee hast left behind
When every private widow well may keep,
By children's eyes, her husband's shape in mind.
Look, what an unthrift in the world doth spend
Shifts but his place, for still the world enjoys it;
But beauty's waste hath in the world an end,
And kept unus'd, the user so destroys it.
No love toward other in that bosom sits
That on himself such murd'rous shame commits

**Sigh No More, Ladies, Sigh No More**

*Much Ado About Nothing*

Sigh no more, ladies, sigh no more!
Men were deceivers ever,
One foot in sea, and one on shore;

To one thing constant never.
Then sigh not so,
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

Sing no more ditties, sing moe
Of dumps so dull and heavy!
The fraud of men was ever so,
Since summer first was leavy.
Then sigh not so
But let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into Hey nonny, nonny.

**Blow, Blow, Thou Winter Wind,**

*As You Like It*

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho, sing heigh-ho, unto the green holly!
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.
Freeze, freeze thou bitter sky,
That dost not bite so nigh
As benefits forgot.
Though thou the waters warp,
Thy sting is not so sharp
As friend rememb'red not.
Heigh-Ho! sing, etc.

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## TONIGHT'S ARTISTS

Prior to her appointment as Director of Choral Programs at the University of Toronto, **DOREEN RAO** held the dual position of assistant conductor of the Chicago Symphony Chorus and music director and conductor of the Glen Ellyn Children's Chorus. During her long association with the Chicago Symphony Orchestra and Chorus under Sir Georg Solti and Margaret Hillis, Doreen Rao prepared choruses for recordings that won four Grammy Awards and a Grand Prix du Disque. In addition, she prepared choruses for Claudio Abbado, James Levine, Daniel Barenboim, Helmut Rilling, Leonard Slatkin, Michael Tilson Thomas and Edo de Waart.Doreen Rao made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985. Her many appearances as guest conductor and choral clinician in the United States, Canada, Europe, Scandinavia, Israel, and Africa have won her an avid and extensive following. Dr. Rao has also been a featured guest conductor for numerous university choral workshops, all state choruses and international music festivals including the national conventions of the American Choral Directors' Association, the Music Educators' National Conference and the American Orff and Kodaly associations.

Dr. Rao is especially recognized for her commitment to performance based music education and the future of choral music in the schools. She founded the ACDA National Committee on Children's Choirs in 1979 and served on the MENC National Committee on Standards in Music Education until 1985. She was honoured by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Director's Association for "Her Commitment to Choral Excellence ..." The *Chicago Tribune* described her as a a "dedicated and innovative conductor ... charged with enthusiasm." A CBS television documentary, *Profiles of a Conductor*, has called Rao's musical achievements "extraordinary." Doreen Rao holds a Ph.D. from Northwestern University. She is the author of *Choral Music Experience,* a comprehensive series of choral textbooks and music published by Boosey & Hawkes.

**PAUL READ** is recognized as one of Canada's leading jazz educators. He is a multi-instrumentalist who freelances on saxophone, flute, piano and synthesizers and is a published author, arranger and composer of instrumental and vocal music. Prior to his recent appointment as Director of Jazz Studies at the University of Toronto, Professor Read was Director of Music at Humber College Jazz Ensemble. Since 1987, he has been co-ordinator of the National Music Camp Jazz Program. He currently collaborating with Oscar Peterson in the preparation of a collection of Peterson's piano compositions, including the Canadian Suite.

## CHAMBER SINGERS

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| **Sopranos** | | |
| Jennifer Clucas | Year 2, | Music Education with Jo-Anne Bentley |
| Teri Ann Dunn | Year 1, | Performance with Peter Barnes |
| Stacey Fraser | Year 2, | Performance with Lynn Blaser |
| Barbara Hannigan | Year 3, | Performance with Mary Morrison |
| Christine Howlett | Year 2, | Performance with Lois Marshall |
| Sharla Nafziger | Year 3, | Performance with Mary Morrison |
| Marian Sjolander | Year 2, | Performance with Henriette Asch |
| **Altos** | | |
| Diana Kim | Year 3, | Performance with Mary Morrison |
| Cheryl Lake | Year 2, | Music Education with Helen Simmie |
| Nanette Masson | Year 2, | Performance with Jo-Anne Bentley |
| Melanie Paul | Year 3, | Music Education with Tanya Tkachenko |
| Peggy Sleegers | Year 4, | Music Education with Helen Simmie |
| Barbara Vermeulen | Year 4, | Performance with Jo-Anne Bentley |
| **Tenors** | | |
| Matthew Baddeley | Year 3, | Music Education with Marietta Orlov |
| Christoper Beall | Year 2, | Performance with Lynn Blaser |
| Dean Kustra | Year 2, | Composition with Dagmar Rydlo - Otta |
| Mark McCallen | Year 3, | Music Education with Megan Rutledge |
| Gary Moulsdale | Year 2, | Music Education with William Neill |
| Ian Riddell | Year 4, | Performance with Mary Morrison |
| Douglas Smith | Year 2, | Music Education with Peter Barnes |
| **Basses** | | |
| Alexander Anastaspoulos | Year 2, | Theory with Tanya Tkachenko |
| Gary Brown | Year 2, | Performance with Lynn Blaser |
| David De Jong | Year 1, | Art. Diploma with William Neil |
| Christopher Ryan | Year 3, | Performance with Patricia Kern |
| Geoffrey Sangwine | Year 4, | Music Education with Lynn Blaser |
| James Westman | Year 1, | Performance with Lois Marshall |
| Sheldon Wong | Year 4, | Music Education with Leslie Kinton |

Thy sting is not so sharp
As friend rememb'red not.
Heigh-ho! sing, etc.

**Crabbed Age and Youth**

*The Passionate Pilgrim, XII*

Crabbed age and youth cannot live together,
Youth is full of pleasure,
age is full of care.
Youth like summer morn,
age like winter weather;
Youth like summer brave,
age like winter bare;
Youth is full of sport,
age's breath is short;
Youth is nimble,
age is lame;
Youth is hot and bold,
age is weak and cold,
Youth is wild,
and age is tame.
Age, I do abhor thee.
Youth, I do adore thee;
O, my love, my love is young!
Age, I do defy thee;
O, sweet shepherd, hie thee!
For methinks thou stay'st too long.

**Dirge**

*Cymbeline*

Fear no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages;
Golden lads and girls all must,
As chimney-sweepers come to dust.

Fear no more the frown o' the great,
Thou art past the tyrant's stroke:
Care no more to clothe and eat;
To thee the reed is as the oak;

The sceptre, learning, physic, must
All follow this, and come to dust.
Fear no more the lightning flash,
Nor the all-dreaded thunderstone;
Fear not slander, censure rash;
Thou hast finish'd joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renowned by thy grave!

**Blow, Blow, Thou Winter Wind**

*As You Like It* Act II, V

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude.
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

**Music to Hear** — **George Shearing (b. 1919)**

Paul Read, piano
Julian Brown, bass

*Sonnet VIII*

Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv 'st with pleasure thine annoy?
If the true concord of well-tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee, who confounds
In singleness the parts that thou shouldst bear.
Mark how one string, sweet husband to another,

**Porgy and Bess** — **George Gershwin (b. 1898 - 1937)**

Gary Brown, Porgy
Stacey Frazer, Bess
Gary Moulsdale, Sporting Life

Melanie Paul, conductor
Leslie Dala, piano

"I Got Plenty O' Nuttin," Porgy
"Summertime," Bess
"It Ain't Necessarily So" sporting life
"Bess, You Is My Woman Now," Duet (soprano/baritone - Porgy/Bess)
"There's A Boat That's Leavin Soon," Chorus

**** INTERMISSION* ****

**If Music Be the Food of Love** — **Jean Belmont (b. 1939)**

If music be the food of love,
Sing on till I am filled with joy:
For then my listening soul you move,
To pleasures that can never cloy.
Your eyes, your mien, your tongue declare
That you are music everywhere.

Pleasures invade both eye and ear,
So fierce, the transports are, they wound,
And all my senses feasted are;
Tho' yet the treat is only sound,
Sure I must perish by your charms,
Unless you save me in your arms.

*Henry Hevingham (c. 1692)*

**Serenade to Music** **R. Vaughan Williams**
**(1872 - 1958)**

*The Merchant of Venice* Act V. Scene 1

Sharla Nafziger, soprano
Chris Beall, tenor
Mark McCallen, tenor
Ian Riddell, tenor
Gary Moulsdale, tenor
Barbara Hannigan, soprano
Nanette Masson, mezzo soprano
Chris Ryan, baritone
Gary Moulsdale, baritone
Geoffrey Sangwine, baritone
James Westman, bass
Diana Kim, mezzo sopano

Leslie Dala, piano

Lorenzo: How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears. Soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
(Enter Musicians.)
Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear
And draw her home with music.

Jessica: I am never merry when I hear sweet music.

Lorenzo: The reason is, your spirits are attentive ...
... The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;

## UPCOMING EVENTS AT THE FACULTY OF MUSIC

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Friday, November 29, 1991 at 8 pm
UNIVERSITY SYMPHONY CHORUS
with
HART HOUSE ORCHESTRA AND UNIVERSITY OF TORONTO SYMPHONY
present
*Messiah* Sing
Doreen Rao, conductor
MacMillan Theatre - Edward Johnson Building
Tickets $8/5 Students/Seniors
Box Office 978-3750

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Wednesday, December 4, 1991 at 8 pm
UNIVERSITY WOMEN'S CHORUS,
Ann Cooper Gay, conductor
Walter Hall - Edward Johnson Building
Tickets $ 8/5 Students/Seniors
Box Office 978-3750

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